

THE SHORT JACKET WILL NOT BE DOWNED

It Grows More Aggressive, Prosperous and Enticing in Its Latest Manifestations.

WONDERS have been accomplished this year with evening wraps. It is not due merely to the fact that the materials are of unusual beauty, soft yet lustrous, nor that the color tones, whether in resplendent brocade patterns or in brilliant solid tones, are in themselves of greater appeal, nor to the superb handling of the furs, but it is due, rather, to the superb combination of these essentials, with that very important one of the lines which achieve a garment's silhouette.

It is not that a single silhouette has been decided upon, and then followed by the various designers, for not in a long time has there been such a diversity of styles from which to make a selection. There are garments which can be worn by none but the tall, slim woman of Burne-Jones leanings. There are, on the other hand, capes and coats which the shorter or less spirituelle type of woman can wear effectively.

Black an Infrequent Shade.

One finds coats that fit the figure rather snugly, widening imperceptibly to a flare at the bottom, and opposing them wraps that billow out in great fullness from the elbows, in a double cape effect. Some are very deeply yoked, and some fall directly from the neck. The one fashion which seems to be almost universally shunned is that favored last season of banding the wrap's fullness at the bottom.

Seldom is a black wrap seen for formal evening wear, for where brilliant shades—crimsons and vivid greens—are found too striking, there are neutral rose tones, forest greens and even white to be worn to excellent effect. Velvets with heavily furled cuffs and the full, flattering collars are the general rule.

The wide furled band at the bottom of the wraps has grown even wider than it gave indications of being

ing the face softly and becomingly. Wide beaver bands formed the cuffs, and bounding the coat's exceptionally long skirt was a sixteen-inch band of the fur, which gave body and wave-like folds to the wrap.

Many white coats are being worn. Whether it is in accordance with the prophecy of certain couturiers of authority that white is to be the coming fashionable color or not cannot yet be determined. White as a universal semi-mourning color has been predicted, and already afternoon dresses are being made in this tone, hitherto preserved for full evening, and for summer wear. One of the larger Fifth av. establishments shows fully a half dozen different models all in white—velvet, ribbed velvet, Callot velvet, corduroy chiffon velvet and almost every variety of that sheer fabric.

Wrap with Court Train.

Most unusual among these was one which had in back a three-quarter length court train, falling from the shoulders to a bit below the knees. This wrap was of that softest of materials Callot velvet, delicate, light and warm. The waist section, shirred on to a yoke, was bloused over the sash of the velvet that encircled the wrap at the hips. The circular skirt was very full in front and long all around. The collar and cuffs were of blue fox, and added warmth to the creaminess of the velvet.

An example of elaborate treatment was an evening coat of chiffon velvet, which combined a wide tete de negre border with the white of the cape coat. Of a fullness exceptional even in the present era, the cape back curved up slightly and was caught around to make the sleeves, whose broad cuffs were a continuation of the wide dark velvet border.

Natural Fox Colored Velvet.

The front of the coat was taken care of by two



MOST charming is this house gown, whose white silk crepe is partially covered by a colorful jacket of Chinese blue brocade in large gold and dull silver flowers. A skunk band attaches the coat to the bodice's neck.



VERY attractive is the little girl's suit of wine colored whipcord, with self-covered buttons, and the collar and cuffs of skunk. The first suit is of dark green corded velvet, with collar and cuffs of dark German Fitch.

The Evening Wrap, in Its Splendor of Color and Line, Leads in the Wardrobe.

fur. In back a deep inverted V collar, slightly hooded, was fringed with fur. Fur bordered the skirt, which curved up slightly in front, and edged the sleeves. In addition to the pointed collar in back was a ruffle, which, because of its fullness, stood out about the neck.

A new tendency seems to be evincing itself in the suit coat. After the appearance of the Redingote, and during the earlier exhibitions of the winter models, the long coat had clearly shown itself victorious, for, while the more elaborate coats were very often short, the walking suits for ordinary wear were most generally of the longer type. Now, however, after a short period of trial, one finds once more evidences of a return to the shorter coat, in woollens as well as in the velvets.

Perhaps it may be ascribed to the desire for individuality, or to the fact that the lesson of dress harmony has been learned, that when a woman finds the shorter garment is more becoming to her, she will wear it despite the mandates of fashion. For often if women so stand upon their rights, Fashion turns and becomes a meek follower. Certainly, however, new, jaunty jackets have made their appearance, and seem doubly youthful, as if in defiance of the long coat's dignity.

Simplicity of Adornment.

For the most part, these shorter coats are simple in line and in decoration, often having nothing but fur collar and cuffs in the way of adornment. Generally they are square cut, and do not attempt to fit the figure, or, naturally, to suggest in their silhouette the flare.

Most charming was the little woollen jacket of a turquoise green suit, enhanced by beaver trimming. The coat reached barely to the hips, and as if contradicting the customary ways of short coats, had on

buttons and epaulets, accentuating the rather military aspect of the small square jacket.

Short, too, was a dark blue suit of chiffon velvet, but not quite as simple as the other two described. Of the three skirts, the first reached midway to the knees and the second perhaps twelve inches below that. An odd detail of the skirt was the two little points that were cut out of the skirt at each side and folded down, just showing in the side divisions of the hip-length coat.

The collar was an ingenious conception, capable of several changes in appearance. Of shirred chiffon, bordered with a straight piece of three-inch skunk, it could be worn as a sailor collar, the fur edge twisted up in any way desirable or the fur edge might be folded over and fastened tightly about the throat as an all-fur collar.

Evening gowns are far simpler than they promised to become at one period of their development during the last few months. Less of the elaborate application of sequins, jewels and gold fabrics is seen, for, although these materials are still employed, couturiers have become accustomed to them, and use only as much of them as they need.

Silk dresses, suitable for the debutante or the matron, are not dissimilarly treated. They are very short, the skirts are full, and simple bodices define the figure softly. Shirring as a mode of suggesting the waist line is more and more frequently employed, for it is also a simple means of gathering in the gown's fullness. The shirring is dainty and in keeping with the simplicity which the gown seems endeavoring to attain, for there is often a delightful skirt, full and scalloped at the bottom, and an unassuming bebe blouse, composed merely of soft folds of tulle. A flower here and there and perhaps a lace edge to the blouse form the sole embellish-



I N neutral tones so popular this season, is this afternoon frock of sand colored faille silk, and slightly darker chiffon. Beaver fur bands the skirt and forms the up-standing collar. The sash is weighted with brown silk tassels.

each side and in the back, three little pleats just at the bottom, giving the tiniest bit of fullness or miniature flare. A little bow marked the top of each of the three triple inverted pleats, and gave an entirely new note to the otherwise plain garment. A high collar of beaver buttoned tightly about the throat. Beaver marked the centre seam and banded the cuffs. The skirt was quite plain, and not exceptionally wide. It, too, was banded, a 15-inch beaver border bringing the neutral tone down to the skirt.

Seal Banded Green Velvet Suit.

A like effect of simplicity was observed on the short jacket of an emerald green velvet suit, and an even greater contrasting vividness of pelt and material. The high collar, which slanted down in two pieces in front, forming a V, was in this instance of seal, also on the cuffs. The skirt of this costume was not entirely plain, however. The lower section was shirred on a yoke, leaving a panel front, on which there were

A charming dress, ideal for dancing, exemplifies these particulars. A bit of silver lace, some flowers, a simple bodice, a flounced skirt, and one has a beautiful gown. This gown was in light blue silk. Blue, by the way, after having been for some years in partial eclipse as an evening shade, is again seen on parade, and where last season one seldom saw pale blues, this season they appear in goodly number.

The girdle of this blue silk gown was formed by a series of shirring about eight or nine inches wide. Above and below this shirring were tiny ruffles of the finest silver lace. The skirt was very full and, short as the majority of dancing frocks are this season, this one was yet shorter. There were foot-high and correspondingly wide scallops at the bottom, edged with the silver lace ruffle and pointed at each scallop with a rose. The bodice, whose curving top was very low, was filled in above the silk by silver lace as a means of softening the severity of the blue silk against the skin.

THE flare of this frock is almost in the class of the despised hoop skirt, for the pointed tulle overskirts are wired, fairly stiffly, although invisibly. The bodice is in pink chiffon velvet, a coloring echoed in the velvet wrist straps.

when it first made its appearance. It adds greatly to the flaring silhouette, because of the comparative stiffness of pelts, which act somewhat in the capacity of the hoop.

Shapely Rose Velvet.

A most charming wrap was in old rose velvet. The softness of this shade and the material on which it was employed enhanced the beauty of the simple, straight lines of the coat, which closed straight from the bottom to the high collar, fastening invisibly at centre front.

While this wrap was not shaped to the figure, there was not a particle of fullness anywhere but in the bottom flare, which started midway to the knees. It was shapely without being tightly fitted. At the waistline were ornaments of braid and cording, thus further accentuating the precision of the coat's line.

Collars Six Inches High.

The collar was one of the new six-inch crush collars, which fold so comfortably against the neck, fram-

straight pieces, which fell from the neck to the bottom, where a border matched in width and location the border of the cape portion, thus seeming a continuation of the main garment. Catching the tone of the velvet exactly was the high, broad collar of natural fox.

In two shades of mahogany was a wrap which, of soft, ribbed silk, was the exception proving the monarchy of velvet. There was a touch of velvet in the darker toned vestee and collar, but the rather short wrap and its fichu were of the silk, silver embroidered in a flat Japanese design. The coat fell straight to a little below the knees. Over the back and shoulders was drawn a fichu, or shawl, leaving a wide open space in front for the full waistcoat. The coloring, the embroidery and the quaint straight lines seen from the side front gave a strong suggestion of a Japanese garment.

Startling Contrast of Black Fur and Orange Velvet.

The most striking of the coats exhibited this year, and purely because of its coloring, was a cape of brilliant orange velvet trimmed with shiny black monkey